1. **Musical Vocabulary[[1]](#endnote-1)**

**Song (Medieval):** Poems with melodies; the great majority are monophonic.[[2]](#footnote-1)

**Contrafactum:** A vocal piece in which the original text is replaced by a new one. In Latin plainchant, texts for new feasts were frequently adapted to the melodies of existing chants. Contrafacta make up a significant portion of the surviving repertories of 12th- and 13th-century Western monophonic secular song (i.e. of the troubadours, trouvères, and Minnesinger), enabling a limited group of melodies to be applied to a much larger body of texts with the same rhyme scheme.[[3]](#footnote-2)

**Cantus Firma:** A term, associated particularly with medieval and Renaissance music, that designates a pre-existing melody used as the basis of a new polyphonic composition. The melody may be taken from plainchant or monophonic secular music, or from one voice of a sacred or secular polyphonic work.

**Filk**: The term is widely believed to derive from a typographical error in the title of an essay ( *The Influence of Science Fiction on Modern American Filk Music*) submitted by Lee Jacobs for publication to the Spectator Amateur Press Society in the 1950s.

The essay went unpublished on account of legal concerns about the potentially obscene content of some of the songs' lyrics. However, the consequent publicity led to *filk* gaining wide currency amongst science fiction fans, and, in turn, being adopted as a name for the distinctive adaptations of folk music that were already by then being played at fan conventions.[[4]](#footnote-3)

**Monophony:** A term used to denote music consisting of only one melodic line, with no accompaniment or other voice parts (e.g. plainchant, unaccompanied solo song).[[5]](#footnote-4)

**Polyphony:** Music in which several simultaneous vocal or instrumental parts are combined contrapuntally.[[6]](#footnote-5)

The major forms of polyphony to 1300 – organum, discant and motet – were all based on existing melodies, usually chant. Thus the early history of polyphony is largely a history of musical borrowing.[[7]](#footnote-6)

1. **Religious Vocabulary**

**Divine Office**: consisted of a daily series of eight times of prayer devised around the weekly recitation of the Psalter. It also comprised readings from the scriptures, the writings of the Fathers, the legends of the saints on their feast-days, hymns, chants and prayers. Both the Mass and the Divine Office contained prayers and chants that were recited or sung daily.[[8]](#footnote-7)

**Hymn:** Songs for worship, written in metrical verse in lines of regular length. Latin hymns are sung at the Divine Office, and are assigned to different liturgical occasions, according to time of day, season of the year, or Holy Day.[[9]](#footnote-8)

**Liturgy:** This, properly, means the service of the Christian Eucharist, but in ordinary usage is now applied to any written and officially authorized form of service. The evolution of liturgies has had a great influence on the development of music, especially because, for many centuries, almost the only literate and trained musicians were those of the Church and the only fully organized music that of its services.[[10]](#footnote-9)

**Mass:** It can be said that there was singing at the very first Mass. Matthew and Mark conclude their descriptions of the Last Supper with the same words: ‘While singing a hymn they went out to the Mount of Olives’. It is significant that the Mass had its origins in a Jewish ceremonial meal; such meals were frequently accompanied by religious song, a characteristic that was maintained in early Christian communal suppers, whether eucharistic or not.[[11]](#footnote-10)

**Seasons (liturgical):** Some components changed according to the liturgical day, season or feast. The fixed elements were known as the Ordinary – a term applied more frequently to the Mass than to the Office – while the latter was known as the Proper. The ‘Proper of the Time’ (Lat. Temporale) was organized around the liturgical year, which began on the first Sunday of Advent, four weeks before Christmas, and closed with the last Sunday of Pentecost.[[12]](#footnote-11)

1. **Musical Performers and Disseminators**

**Goliards:** Wandering scholars and ecclesiastics (vagantes) who formed a large, disparate group of Latin poets and composers active in France, Germany, England and north Italy from the late 10th century to the mid-13th. Though often frankly secular, many of the songs ascribed to goliards contain religious or moral themes; others are personal, indulging in flattery, complaints and mendicant requests; debate, satire, polemic and admonition are common, as are songs of spring, love, drinking, feasting, gambling and miscellaneous drolleries.[[13]](#footnote-12) The most famous collection of goliard songs (also containing other types of vocal music) is the late 13th-century anthology [**Carmina burana**](http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e1181)**.[[14]](#footnote-13)**

**Troubadours, Trouvères:** Lyric poets or poet-musicians of France in the 12th and 13th centuries. The troubadours were the earliest and most significant exponents of the arts of music and poetry in medieval Western vernacular culture. Their influence spread throughout the Middle Ages and beyond into French (the trouvères), German, Italian, Spanish, English and other European languages.[[15]](#footnote-14)

1. [↑](#endnote-ref-1)
2. The Oxford Companion to Music. Ed. Alison Latham. Oxford Music Online. Oxford University Press. Web. 29 Jul. 2016. [↑](#footnote-ref-1)
3. Lingas, Alex. "contrafactum." The Oxford Companion to Music. Ed. Alison Latham. Oxford Music Online. Oxford University Press. Web. 29 Jul. 2016. [↑](#footnote-ref-2)
4. The Oxford Companion to Music. Ed. Alison Latham. Oxford Music Online. Oxford University Press. Web. 29 Jul. 2016. [↑](#footnote-ref-3)
5. The Oxford Companion to Music. Ed. Alison Latham. Oxford Music Online. Oxford University Press. Web. 29 Jul. 2016. [↑](#footnote-ref-4)
6. The Oxford Dictionary of Music, 2nd ed. rev. Ed. Michael Kennedy. Oxford Music Online. Oxford University Press. Web. 29 Jul. 2016. [↑](#footnote-ref-5)
7. J. Peter Burkholder. "Borrowing." Grove Music Online. Oxford Music Online. Oxford University Press. Web. 29 Jul. 2016. [↑](#footnote-ref-6)
8. Joseph Dyer, et al. "Liturgy & liturgical books." Grove Music Online. Oxford Music Online. Oxford University Press. Web. 29 Jul. 2016. [↑](#footnote-ref-7)
9. Wilton, Peter. "hymn." The Oxford Companion to Music. Ed. Alison Latham. Oxford Music Online. Oxford University Press. Web. 29 Jul. 2016. [↑](#footnote-ref-8)
10. "Liturgy." The Oxford Dictionary of Music, 2nd ed. rev. Ed. Michael Kennedy. Oxford Music Online. Oxford University Press. Web. 29 Jul. 2016. [↑](#footnote-ref-9)
11. James W. McKinnon, et al. "Mass." Grove Music Online. Oxford Music Online. Oxford University Press. Web. 29 Jul. 2016. [↑](#footnote-ref-10)
12. Joseph Dyer, et al. "Liturgy & liturgical books." Grove Music Online. Oxford Music Online. Oxford University Press. Web. 29 Jul. 2016. [↑](#footnote-ref-11)
13. Gordon A. Anderson and Thomas B. Payne. "Goliards." Grove Music Online. Oxford Music Online. Oxford University Press. Web. 29 Jul. 2016. [↑](#footnote-ref-12)
14. "goliard songs." The Oxford Companion to Music. Ed. Alison Latham. Oxford Music Online. Oxford University Press. Web. 29 Jul. 2016. [↑](#footnote-ref-13)
15. John Stevens, et al. "Troubadours, trouvères." Grove Music Online. Oxford Music Online. Oxford University Press. Web. 29 Jul. 2016. [↑](#footnote-ref-14)